

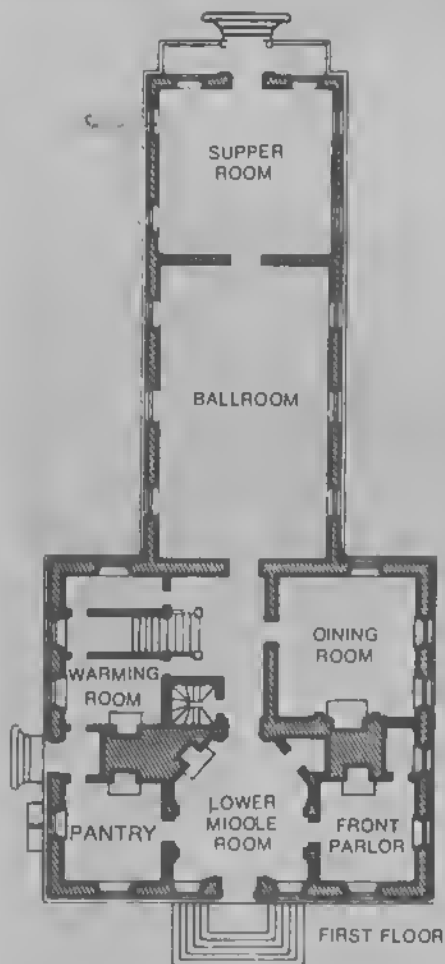


The Governor's Palace

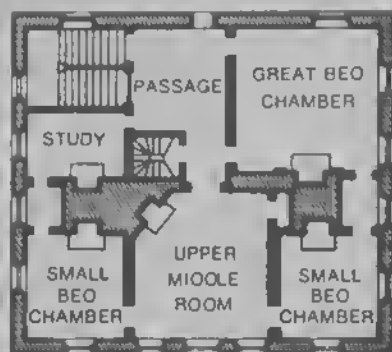
WILLIAMSBURG, VIRGINIA

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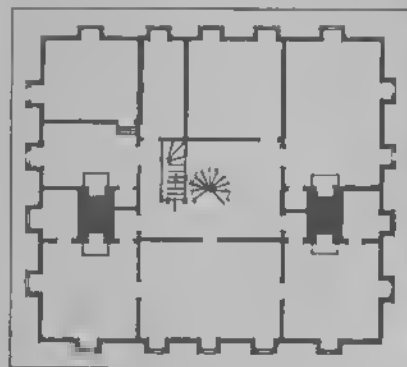
The Governor's Palace



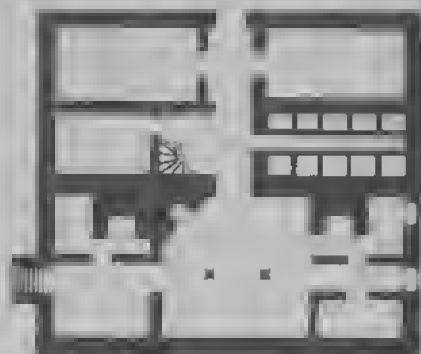
FIRST FLOOR



SECOND FLOOR



THIRD FLOOR



BASEMENT

In Brief

The stately mansion of Virginia's royal governors, with its numerous offices, chambers, courtyards, dependencies, and extensive plantings, was admirably adapted to express its dual role as a prestigious residence and as the official headquarters of the king's deputy in the largest of the American colonies.

Eighteenth-century visitors described the "Governor's House" as "magnificent," "elegant," and "large, commodious, and handsome." The populace, however, called the spacious structure the "Palace" because of the funds lavished upon its construction. To all, it was the glittering center of the colony's social and political life before the Revolution, and its architecture, a precursor of the Virginia plantation style.

Its present outer walls encompass ten acres of formal gardens, although in colonial times the governor's holdings extended to the north and east to include some 360 acres pierced by carriage roads. The land was farmed in part and included an orchard, kitchen garden, and docking facilities on Capitol Landing Creek, a tributary of the York River.

The Governor's Palace

The Governor's Palace is Williamsburg's most elegant and imposing building. Its life spanned no more than seventy-four years, with but sixty of actual occupancy.

In this brief period the Palace witnessed events that in any nation would have been considered momentous. Virginians, sure that they could govern themselves better than king and Parliament were doing, worked out in Williamsburg the basic principles and statements of democratic thought. In front of the Palace—as well as at the Capitol and before the Courthouse on Duke of Gloucester Street—American independence was proclaimed on July 25, 1776, amidst the acclamation of the townsfolk and the firing of cannon and muskets.

From the English lion and the Scottish unicorn chiseled in stone above the wrought-iron entrance gate to the coat of arms of George II carved in the outside pediment of the supper room wall, the Palace recalls vividly the power and prestige of the British crown during Virginia's colonial period.

The Palace served both as residence and office for one of the most remarkable successions of able men ever to govern a British colony: Alexander Spotswood, Hugh Drysdale, William Gooch, Robert Dinwiddie, Francis Fauquier, Norborne Berkeley (baron de Botetourt), and, finally, John Murray, earl of Dunmore. The last, a nobleman of Scottish birth, fled its halls before dawn one June morning in 1775, thus ending for all time British rule in Virginia. The structure later served as the executive mansion for the first two governors of the state of Virginia, Patrick Henry and Thomas Jefferson.

Governor's Role

An aristocratic air pervades all aspects of the Palace—from the stately array of muskets in the entrance hall to the noble proportions of the rooms—and in the structure's ornate concept itself. The royal governor was the most powerful and prestigious man in the colony, and the dignity of his position

required that he be housed in a manner appropriate to the crown's eminence in colonial Virginia.

The governor's authority stretched to the Mississippi River and up to the Great Lakes, as the Virginia colony, the largest of the thirteen, embraced a huge wilderness empire. He made all important appointments and served as chief magistrate of the colony, its captain-general, and its vice admiral. His veto could stay any action of the House of Burgesses, and his command could dissolve any of its sessions if the legislators defended their liberties too vigorously. He functioned as the colony's chief executive within the guidelines and according to the policies established by the Board of Trade under the Privy Council in England.

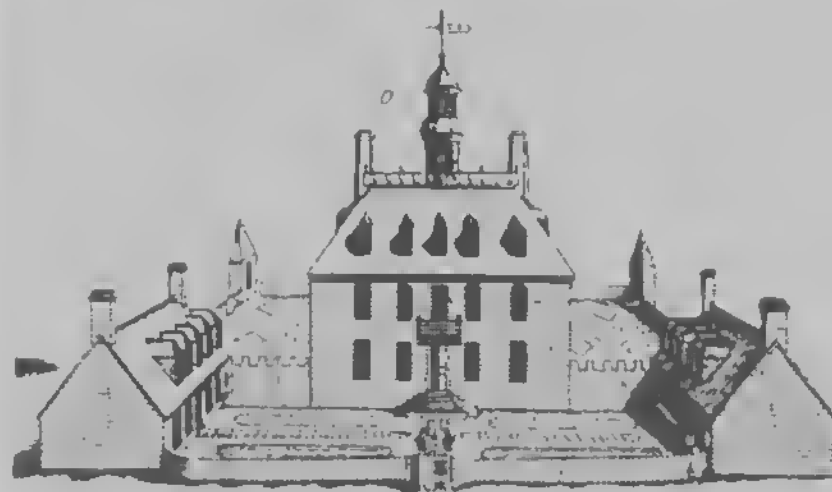
As a symbol of the king's authority, the governor, too, acted as the colony's social arbiter. Recognition at the Palace amounted to the New World equivalent of acceptance at court in England, and the festive gatherings there were among the most glittering and impressive in English America. Such yearly celebrations as the king's birthnight were punctuated by the discharge of cannons and muskets, the Palace's cupola glowed with light, and fireworks sparkled on the green it faced.

The governor gave elaborate parties and balls for planters attending legislative and general court sessions, for visitors from abroad, and for chief executives and celebrities from the neighboring colonies. Governor Gooch once complained that the cost of entertaining was bankrupting him, yet in another breath he boasted that his government had not a single inept dancer in it.

In 1769 Lord Botetourt casually noted in a letter, "Fifty-two dined with me yesterday, and I expect at least that number today." The demands made on Botetourt's hospitality show clearly in the inventory taken soon after his death; his cellars contained some thirty-two hundred gallons of assorted wines, beers, and other spirits.

Historical Background

For almost two decades before the capital of the colony moved from Jamestown to Williamsburg in 1699, each incoming governor had instructions from the crown directing the building of a governor's house. It was not, however, until this move to Williamsburg had actually taken place and until



The front facade of the Palace about 1740 as revealed on the "Bodleian Plate," a copperplate engraving found by Williamsburg historians in the Bodleian Library of Oxford University.

Governor Nott's administration that the burgesses finally passed legislation, in June 1706, fulfilling these orders. The Act appropriated £3,000, gave specifications, and appointed an overseer for the building of the house.

In 1710 Alexander Spotswood took over as governor and, finding the work at a standstill, caused the passage of two acts, one in 1710 and another in 1713, for completing "the Governor's House." So great a sum of money had been spent by 1718 that the burgesses sent a complaint to the king, re monstrating against the "lavishing away" of the colony's money. As the structure absorbed additional appropriations, the public began to refer to it derisively as "the Palace" instead of the "Governor's House," and this soon became its accepted name.

The main portion of the building was completed about 1720, and in 1724 the Reverend Hugh Jones described it as follows:

"Publick Buildings here of Note, are the College, the Capitol, the Governor's House, and the Church . . . the

Palace or Governor's House [is] a magnificent Structure . . . finished and beautified with Gates, fine Gardens, Offices, Walks, a fine Canal, Orchards, &c. with a great Number of the best Arms nicely posited, by the ingenious Contrivance of . . . Colonel Spotswood. This likewise has the ornamental Addition of a good Cupolo or Lanthorn, illuminated with most of the Town, upon Birth-Nights . . . These Buildings here described are justly reputed the best in all the English America, and are exceeded by few of their Kind in England."

The Palace and the Revolution

The atmosphere at the Palace changed drastically as the seeds of the Revolution germinated. Social gaiety at first increased, as Governors Fauquier and Botetourt sought to humor the colonists out of what must have appeared to them a dark and brooding mood.

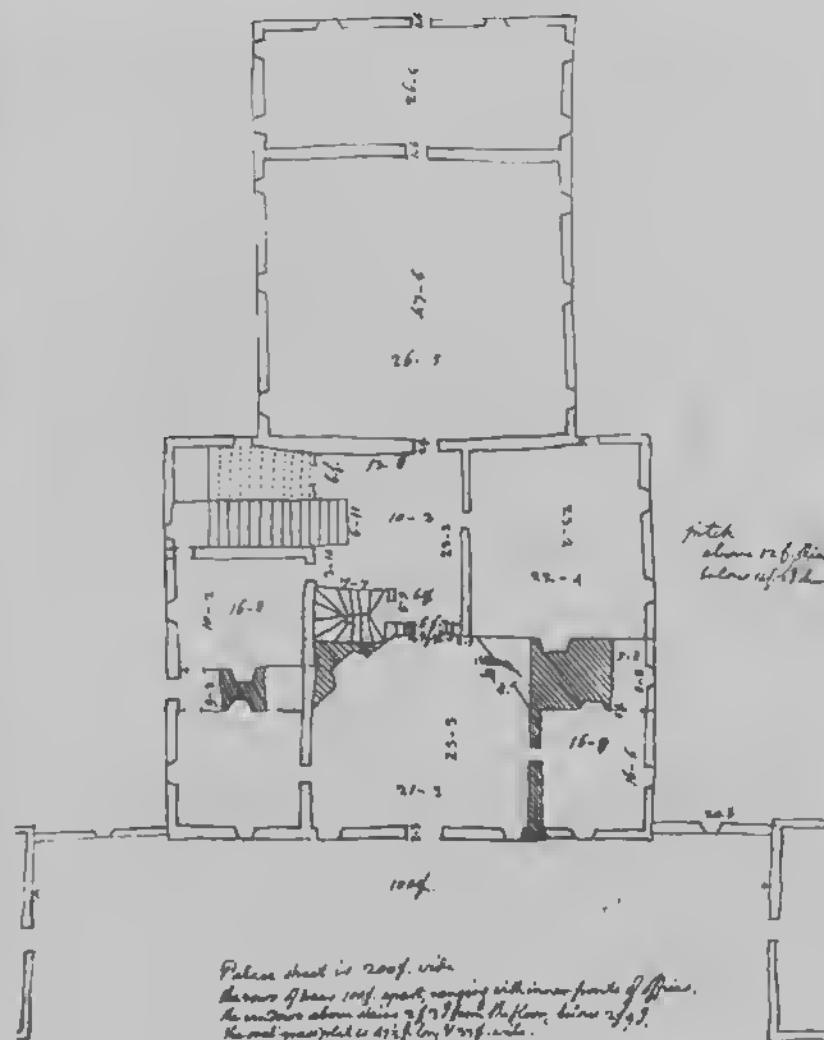
However, Botetourt's successor, Dunmore, would seem to have reflected more the true temper of the people in his own demeanor, and to have responded to public sentiment with behavior described as "haughty" and "supercilious."

During the early 1770s the social life at the Palace continued much as before. Toward the end of Dunmore's administration, however, public unrest became so marked that it could no longer be ignored by the polite restraint so characteristic of the upper social and political ranks in the colony.

In 1775 discord turned to rebellion. Hearing of the bill introduced by "a certain Patrick Henry" for assembling and training the militia, and fearing a general uprising in the colony, Dunmore ordered removal of the public stores of arms and ammunition from the Magazine. Dunmore's precaution precipitated rather than prevented the revolt he feared.

On May 3 Patrick Henry appeared near the city with one hundred and fifty armed men, demanding the return of the public arms and ammunition or, at least, payment for them. Dunmore, though he complied with a bill of exchange, hurriedly stationed a guard of some forty sailors and marines at the Palace and ordered two hundred muskets loaded for defense.

The beginnings of the Revolution in Virginia were complex and prolonged, but they may be said to have climaxed



Measured drawing of the Palace, made by Thomas Jefferson about 1770-73, which not only shows the plan but also supplies dimensions of the rooms, ceiling heights, wall thickness, width of Palace green, and tree locations. Note the precision with which splayed windows, chimney, and stairs are shown and width given.

on June 8, 1775, when, in the early morning mists, Dunmore and his family evacuated the Palace.

Some days later a party of colonists broke into the Palace and, as Dunmore reported from the safety of his ship, "... carried off all the arms they could find to the number of between two and three hundred stand, which had been always kept in the hall of this house."

When the new commonwealth came into being, the Palace served for five years as the executive mansion for Governors Henry and Jefferson.

In 1780 the capital moved to Richmond, and the structure served first as a military headquarters and then, during the Yorktown campaign, as a hospital. Thus it became intimately associated with the hostilities that brought a new nation into being.

Unfortunately, neither the Palace itself nor any of its many outbuildings survived to be numbered with the 88 original structures forming today the nucleus of this historic city. Three days before Christmas, 1781, the main residence burned to the ground while serving as a military hospital following the Yorktown victory. The flanking buildings became residences and stood until 1862.

Precedents for the Palace

However, through diligent research, both documentary and archaeological, the Palace, its supporting buildings, and its extensive gardens have been returned to their eighteenth-century appearance. This occurred during the period December 1931 to April 1934.

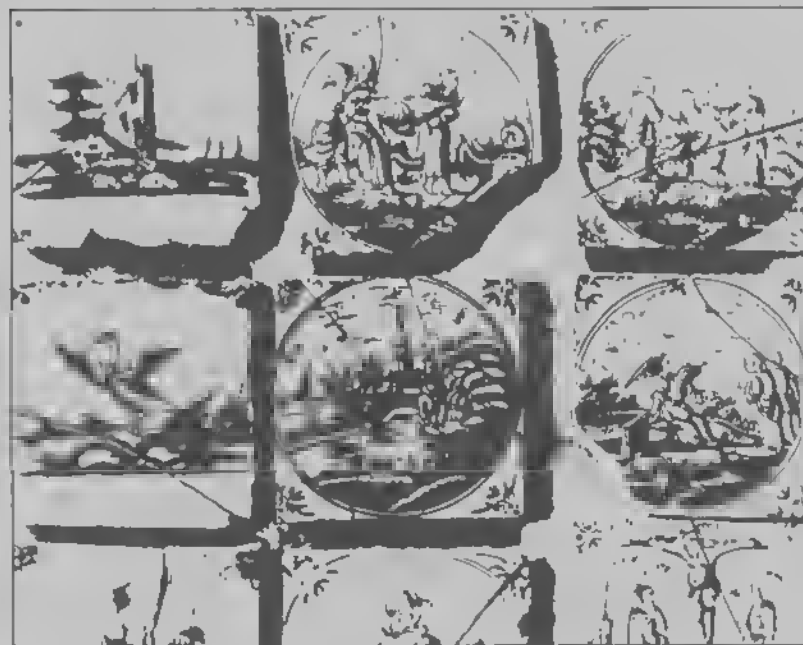
Years of painstaking investigation by archaeologists, architects, curators, historians, and landscape architects went into recreating the grandeur and magnificence that characterized the Palace complex of two centuries ago. Archaeological evidence, measured drawings, engravings, governors' inventories, official records, letters, diaries, memoirs, and early newspapers all aided in the quest.

Colonial Williamsburg researchers also assembled a rich variety of contemporary accounts dealing with the Palace—not only eyewitness descriptions but also insights into life there—the arrivals, departures, and deaths of governors, and

the births of children, celebrations of royal ascensions and birthdays, and glimpses of struggles for political power.

From the time of the devastating fire of 1781, the covered foundations of the Palace remained undisturbed for 150 years until archaeologists excavated its rubble-filled cellars in 1930.

A veritable treasure chest of clues was in the offing. Fragments of walnut paneling, and black and white stone, for instance, provided a guide for recreating the original appearance of the entrance hall. Sources of the white stone were identified and an abandoned quarry on the British Isle of Purbeck reopened to provide a replacement for the original shipment of two hundred years earlier.



Tiles found in the ruins of the Palace were reused, along with other antique tiles of the same character and size, to frame the reconstructed fireplaces. The subjects illustrated are biblical and scenic. The tile colors are blue and in some instances mulberry red on a white background.

Other pieces of marble made possible reassembly of the ornate scenic panel now in place in the parlor mantel. Delftware fireplace tiles were also unearthed, eight in such condition that they could serve as the model for complete facings.

The cellars, though empty after looting by soldiers and civilians, appeared in a remarkable state of preservation with passageways, steps, doorways, and brick storage vaults intact. Today's visitors can view the original walls and walk on the stones and bricks fashioned by colonial craftsmen.

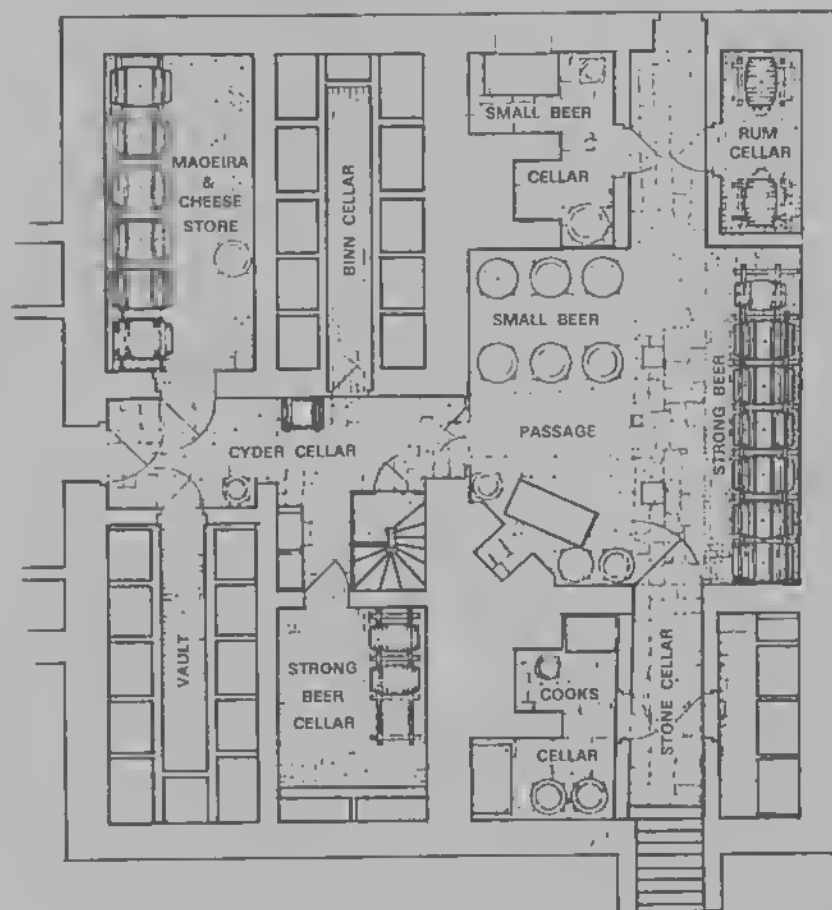
From the fallen masses of brickwork, the bond, pattern, jointing, brick sizes, nature of mortar, and coursing of the superstructure could be correctly detailed. Sections of rubbed and gauged brick served as models for treatment of building corners, window and door jambs, flat and rounded arches, water table, and belt course.

Recovered artifacts such as pottery, door hardware, hoes, hatchets, and hand-wrought iron nails contributed materially to the knowledge of both architectural and domestic furnishings.

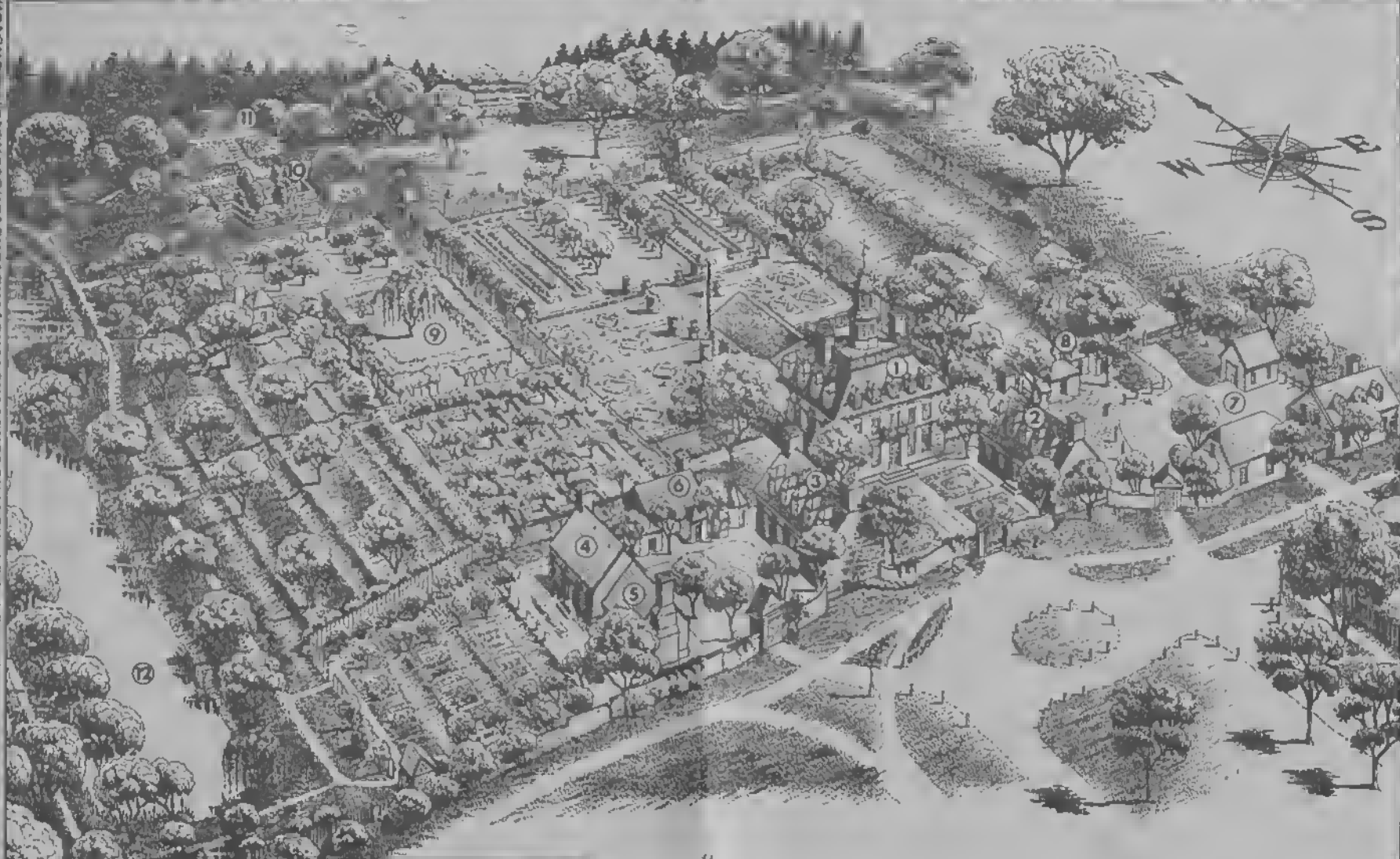
Other vital evidence was gleaned from the drawing Thomas Jefferson made, before he became governor, apparently as a basis for remodeling the Palace. This invaluable document is a measured plan complete as to the interior arrangements of the first floor—stairs, walls and interior masonry, chimneys, and partitions.

Jefferson also noted the dimensions of the oval grass plot and street, and even the distances between trees on the green. His drawing is part of the Massachusetts Historical Society library collections.

The "Bodleian Plate," as it became known, remains perhaps the most spectacular single discovery by Colonial Williamsburg historians who combed documentary and archival repositories on both sides of the Atlantic. This engraved copper plate was found in the Bodleian Library of Oxford University. Among other Williamsburg views, it revealed the facade of the Palace between 1732 and 1747, its advance buildings, and some of the garden areas. This plate indicated, too, locations of windows, the iron balcony, chimneys, roof pitch, and cupola—details that could only have been conjectured from documents or excavated remains. The plate is now in the Colonial Williamsburg collections.



BASEMENT PLAN OF PALACE showing wine, beer, cider, and other liquor storage cellars, also cheese vault. The barrels installed in the cellar were made by hand in the Williamsburg Cooper's Shop following eighteenth-century barrelmaking methods.



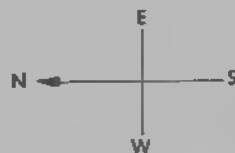
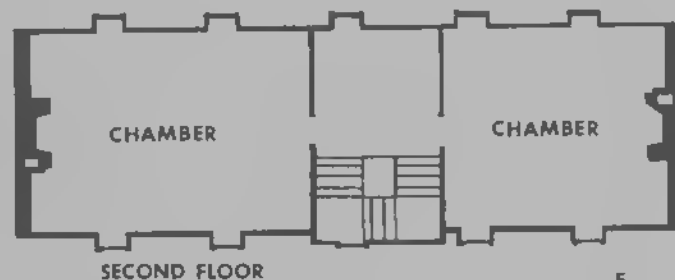
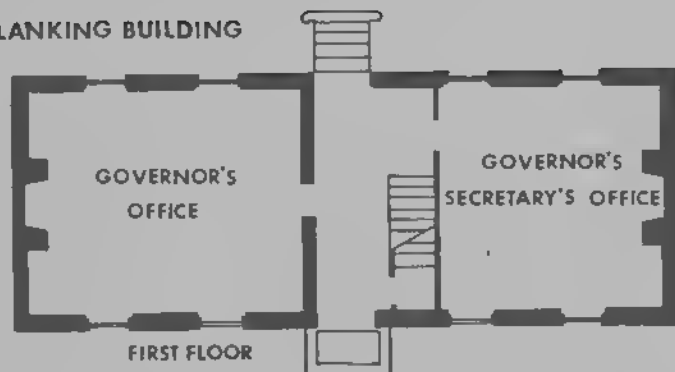
THE GOVERNOR'S PALACE KEY

- | | |
|--------------------------|----------------------------------|
| 1. The Palace | 7. Carriage Houses & Stable Yard |
| 2. East Advance Building | 8. Rest Rooms |
| 3. West Advance Building | 9. Graveyard |
| 4. Kitchen | 10. Maze |
| 5. Scullery | 11. Ice House and Mount |
| 6. Laundry | 12. Canal |

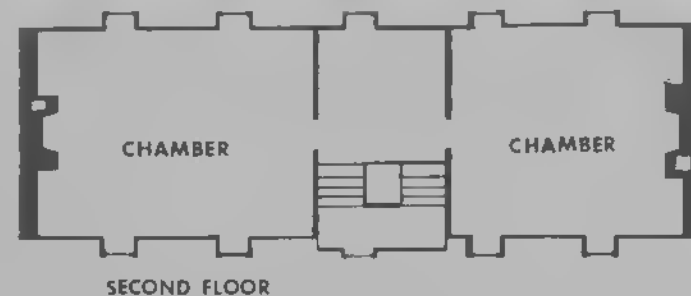
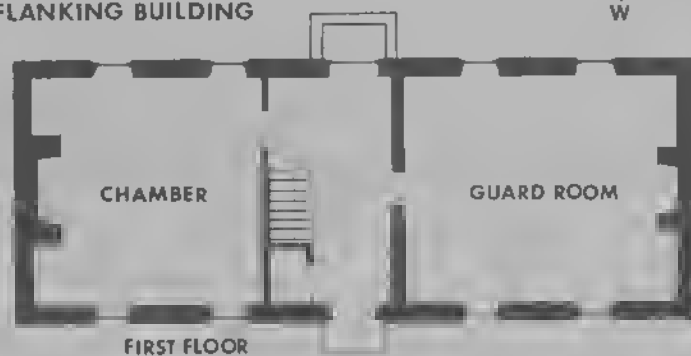
The Governor's Palace

WILLIAMSBURG, VIRGINIA

EAST FLANKING BUILDING



WEST FLANKING BUILDING



When a governor died in the Virginia colony, a careful accounting of his personal property was compiled. Botetourt's room-by-room inventory proved to be an extraordinary document in its richness.

Records of property of two additional governors helped fill in further details as did such other aids as the so-called Frenchman's Map of 1782, which revealed the location of the principal buildings and other structures in Williamsburg.

The Journals of the House of Burgesses and similar colonial records contained frequent references to the Palace. For instance, the Act of 1705 ordered the use of slate roofing and authorized the overseer to send to England for the material. Even paint colors were detailed as in an order of Council, May 2, 1727, "that the great Dining Room and Parlour there-to adjoining be new painted, the one of pearl colour, and other of cream colour."

Finally, eighteenth-century Virginia and English architectural precedents served as sources in instances where researchers lacked specific documentary, pictorial, and archaeological evidences.

Architecture of the Palace

As the residence and official headquarters of the king's deputy, the Palace could scarcely fail to affect the subsequent development of architecture in a great agricultural colony.

There is every reason to believe that the structure with its adjoining offices, gardens, courtyards, park, and fish pond stood out among colonial governmental seats. Even the most critical of travelers referred to its "grandeur" and saw it as "neat and commodious"—high praise in that day—and not infrequently as "the best on the continent."

Its facade was a product of its time; its appearance and architectural features follow a manner of construction that prevailed both in Virginia and Britain during the opening decade of the eighteenth century.

English "Georgian" in design, Renaissance in spirit, the Palace—with its orderly window spacing and parts proportioned to the rules of ancient architecture—resembles in many respects English country houses in the period of the first two Georges.

The Palace, with the broad chimneys of its outbuildings and the characteristic shapes of smokehouse, laundry, wellhead, and salthouse, affords a distinctly Virginia flavor, suggesting a plantation on the outskirts of town. In the unification of many converging influences, the Palace bears the unmistakable stamp of Virginia plantation architecture.

Unquestionably, the Palace inspired many of the great houses subsequently erected on the more prosperous Virginia plantations in the middle years of the century. The design offered a new ideal of domestic amplitude, a liberated concept entirely free from the ornamental eccentricities of the Gothic. It influenced particularly the manner in which the mansion and outbuildings formed a balanced group and related to an approaching entrance drive. Westover, Rosewell, Shirley, and Carter's Grove are among the successors that benefited from its example.

Furnishing the Palace

No other dwelling of comparable size or importance in colonial America has a more complete record of original furnishings and accessories than the Palace.

Orders for Palace furniture were first placed in 1710, a decade before the building's completion. These items, provided from public funds, were known as "standing furniture" and continued in use from one administration to another, although it appears they were kept to an acceptable minimum. These might include chairs, tables, and other such pieces.

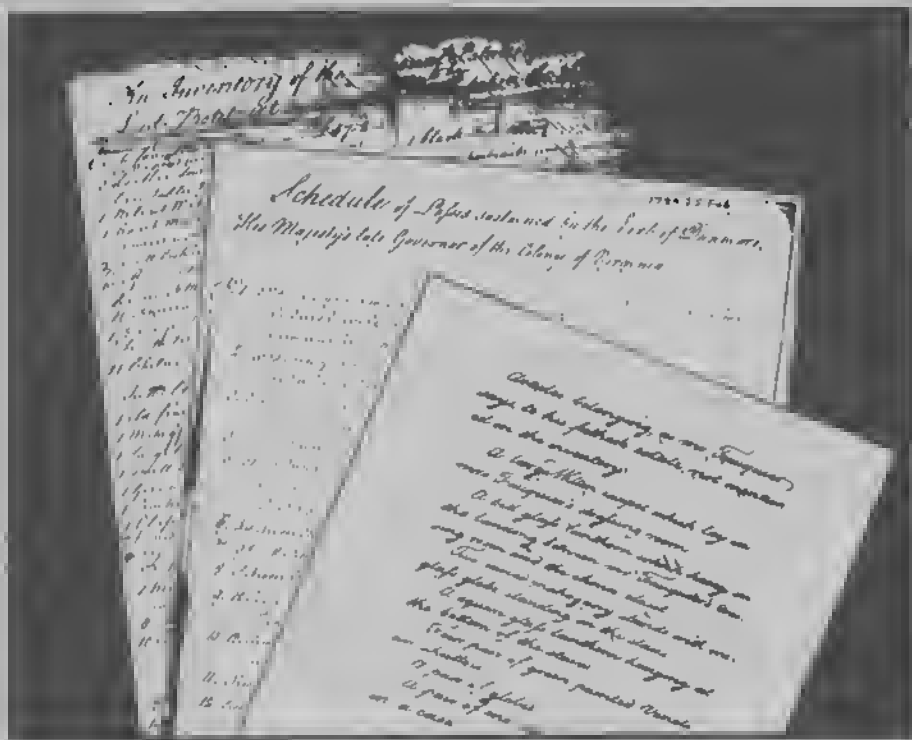
The Palace, as the official residence of the king's foremost representative in the colony, would, of course, have contained sophisticated furnishings, a large portion of which were the personal property of the governor, imported by him from England or purchased from his predecessor. Thus, at any given time, the Palace's interior would display both up-to-date pieces as well as others mellowed by use.

Three key insights into the Palace furnishings and accessories came from the listing of Governor Fauquier's possessions of 1768, the schedule of losses sustained by Governor Dinwiddie filed in the London Public Record Office in 1784, and, most vital, the minutely detailed inventory taken after the sudden death of Lord Botetourt in 1770.

This latter, a highly significant cultural document, reveals the texture of colonial life at the highest level. The inventory, an amazing accounting in its breadth and detail, proved invaluable in determining the functions of the various rooms as well as their furnishing.

For example, "His Lordship's Bed Chamber" contained:

- A Gold Watch, and Walking Cane
- 1 Mahog. Bedst., 2 Matresses, 1 Bolster
- 2 Pillows, 2 blankets, 1 white Quilt & bedstead in 3^d.
Store Room. Chintz & green satten furniture &
1 bed Carpet
- 1 Mahog. Night table with close stool pan & chamber
pot
- 1 Wash bason & Mahog. stand compleat with a dressing
glass
- 1 Large Walnut chest of draws containg his Lodp's Lin-
nen, Gloves, Stock^s, &c 3 Seal Skin cases of Sur-
veyor's Instruments &c, 1 Shagreen case containg
8 Chas'd Silver tea spoons & 1 p^r of tongs, 1 d^o., a
pair of paste buckles, 1 red leather case a p^r. of
stone shoe & knee buckles. 2 Morrocco Asses Skin
Pocket books of Memorandums, 1 deal box, 1
diam^d stock buckle
- 1 p^r. stone shoe & knee buckles
- 1 diam^d Hatt buckle, 2 gold seals, 1 steel d^o. 3 gold loops
& 3 gold hat buttons, 5 parcels of silver livery hat
lace with loops & buttons.
- 1 p^r. of Gold buttons, 6 sets of mourning shoe & knee
buckles
- 5 p^r. of sleeve buttons, mourns
- 2 p^r. of gild'd buckles
- 3 Gild'd stock buckles
- 2 Sets of New steel Shoe & knee buckles, 1 p^r cut steel
Shoe Buckles
- p^r. old d^o. 5 mourns stock buckles
- 1 Silver stock buckle
- 3 Steel breeches buckles
- 1 Handsome toothpick case
- 1 Small chest of draws some stockgs & caps
- 8 Yellow bottom chairs & two stools of walnut
Grate, fender, Shovel, poker, tongs & hearth broom
- 1 Japan ink stand & taper with stand
- 1 Mahog^y dressg table



In assembling and installing appropriate eighteenth-century furnishings, curators found invaluable such sources as the detailed inventory taken after Lord Botetourt's death in 1770, the listing of Governor Fauquier's possessions after his death in 1768, and the schedule of losses claimed by Governor Dunmore when he fled the Palace in 1775.

One need only check this inventory when viewing the room today to see the efforts made to return the chamber to its former appearance.

Two of Botetourt's most prized possessions hung in the ballroom of the Palace: "2 large paintings of the King & Queen gauze covers." These portraits, undoubtedly full-length likenesses of George III and his wife, Charlotte, had been ordered by the governor in 1768 from the court painter, Allan Ramsay. "Mr. Ramsay never did two better," exclaimed the jubilant

(The Botetourt inventory is reproduced with the permission of the O. A. Hawkins Papers of the Virginia State Library; the Fauquier possessions, with the permission of Dr. Joseph E. Fields of Williamsburg; and the Dunmore losses, a Crown-copyright record in the Public Record Office, by permission of the Controller of H. M. Stationery Office.)

Botetourt when they arrived in Virginia. Once installed, the pictures were covered with gauze to protect them from sunlight, dust, and insects. Although Botetourt's pair no longer survives, two similar portraits of the king and queen, also by Allan Ramsay, now grace the Palace ballroom.

As a British traveler, J. F. D. Smyth, noted, "the glory of the House of Governors was its embellished interiors." Thus the furniture, rich draperies, and brilliance of color and accessories served as complements to the Palace's elaborate architectural features, such as dadoes, paneling, bracketed cornices, marble chimney pieces, and carved staircase.

The furnishings are predominantly English antiques throughout except for two of the three ballroom chandeliers, which had to be specially reproduced. The search for authentic pieces, which still continues, has often been prolonged and far-reaching.

Thus the governors' various listings have proved invaluable, especially when supplemented with public records, diaries, correspondence, and similar evidence. Since original pieces specified in documents are rarely available, antiques similar to them are substituted, or, in exceptional cases, reproduced.

The Palace Gardens

The layout of the Palace gardens is as formal and elaborate as the furnishings of the Palace itself; this was an early example of the formal garden in Virginia, being preceded and rivaled in extent only by Governor Berkeley's garden at Green Spring.

The Bodleian Plate clearly indicates the forecourt design, with its four oval planting beds, walks of imported English stone, exquisite wrought-iron entrance gate, and curvilinear brick wall. Excavations confirmed this plan. Beyond the west flanking building—a guardhouse just before the Revolution—reposes the kitchen service yard so typical of the period with its many dependencies essential in sustaining a large household. This busy area was placed as far away from the governor's living quarters as demands of proper service would permit.

Balancing this grouping to the east lies the stable yard, where the governor could observe activity from his office win-

dows in the east flanking building. This cluster consists of a ten-stall exhibition stable, coach house, where the wheelwright is now located, state coach house, other supporting outbuildings, and a small paddock. Extensive investigations determined that the stable area, long a puzzle in the development of the Palace complex, occupied this southeast corner of the Palace grounds. Examination of early prints of English manor houses, such as Kip's engravings, substantiates this typical location. The completed stable area opened for exhibition in 1961.

Excavation of the brick wall foundations determined boundaries of the ballroom garden and also revealed the prominent brick piers with their stone finials. Lead vases appeared in the Palace inventories, and one spherical stone finial was found intact.

Parts of the broad, central walk and the north gate opening were found in line with the building axis. The cross walk was also similarly located with gates opening at either end. The diamond-shaped parterres appeared also on the Bodleian Plate.

The north garden continues on a lower level and highlights spring tulip beds, pleached arbors, and topiary, popular features in this early eighteenth-century scheme. The architectural enclosure of brick walls with piers and elegant wrought-iron gates, the steps and decorative vases, urns and finials, along with the corner necessary houses, all compose garden characteristics of this period.

To the east of the ballroom garden lies a plain turf panel, or "bowling green," enclosed by a valuable collection of tree hoxwood, gathered during the garden reconstruction from many locations in Virginia, Maryland, and the Carolinas. Many leaf varieties may be seen in this collection. To the west, an elaborate dwarf boxwood parterre, overlooking the "falling gardens" and canal, appears in four squares, with an umbrella of live oaks, crape myrtles, and yaupon hollies for summer shade.

A sad reminder of the Palace's role in the Revolution came to light during the course of archaeological excavations just north of the latter parterre. Eleven orderly rows contained the unmarked graves of 156 Revolutionary soldiers and two women, possibly nurses. A simple plaque marks their remains today, and a weeping willow shades this graveyard containing some of America's first unknown soldiers.

To the north lies a fruit garden enclosed within a brick wall. Here figs, dwarf apples, and pears are espaliered as are those shown in typical engravings of the period. Rows of pomegranate trees accent the fruit plantings. Beyond appears the mount and holly maze, typical seventeenth-century landscape features. The famous maze of English yew laid out in 1699 at Hampton Court Palace, one of the best known royal residences and in high favor with William and Mary, serves as precedent for the maze. (Tip: take the first four right alternatives and the remaining left alternatives and you will find the shaded retreat at the center with ease.) Portions of the mount remained intact over the surviving ice house, a large underground barrel-shaped vault of brick. Impressive views of the maze, canal, and Palace are visible from this spot.

The canal and terraced gardens to the west were apparently controversial features to budget-minded burgesses, for Governor Spotswood told the burgesses "if the Assembly did not care to be at the Expense of the Fish-Pond & Falling Gardens, he would take care of them himself."

Remains of the terraces and canal were readily discernible. The canal, fed by springs and natural surface drainage, widens into a fish pond at its northern extremity. Records indicate the governor's park extended to the north and east of the walled portion of the gardens, where riding and carriage trails pierced the woods and swamps for his pleasure.

Restoration of the Palace gardens has been as faithful as research studies of records, precedents, and flora will allow. In studying these gardens, we see that landscape fashions of the seventeenth and eighteenth centuries in England and on the continent clearly affected the design.

Conspicuous Plant Materials in the Gardens

The royal governor's gardens were the most elaborate in the colonial capital, and they are exhibited in like manner today. Only plant materials known in the eighteenth century have been utilized, including exotics introduced from foreign

lands as well as natives to the area. Examples of each are: *Catalpa bignonioides*—the native catalpa which, according to record, was planted on the Palace Green during the Revolutionary period; and *Lagerstroemia indica*—crape myrtle, which found its way to the colonies from the Orient late in the eighteenth century. It has become the most prominent small, summer-flowering shrub in the South.

Other materials with conspicuous seasonal bloom, fruit, or foliage indicated as spring (Sp); summer (Su); fall (F); and winter (W) are located as follows:

Forecourt

Willow Oak	Virginia Creeper (F)
Osage Orange (F)	English Ivy
Yaupon Holly (F, W)	Campernelle Jonquil (Sp)
American Holly (F, W)	Simplex Jonquil (Sp)

Ballroom and Holly Gardens

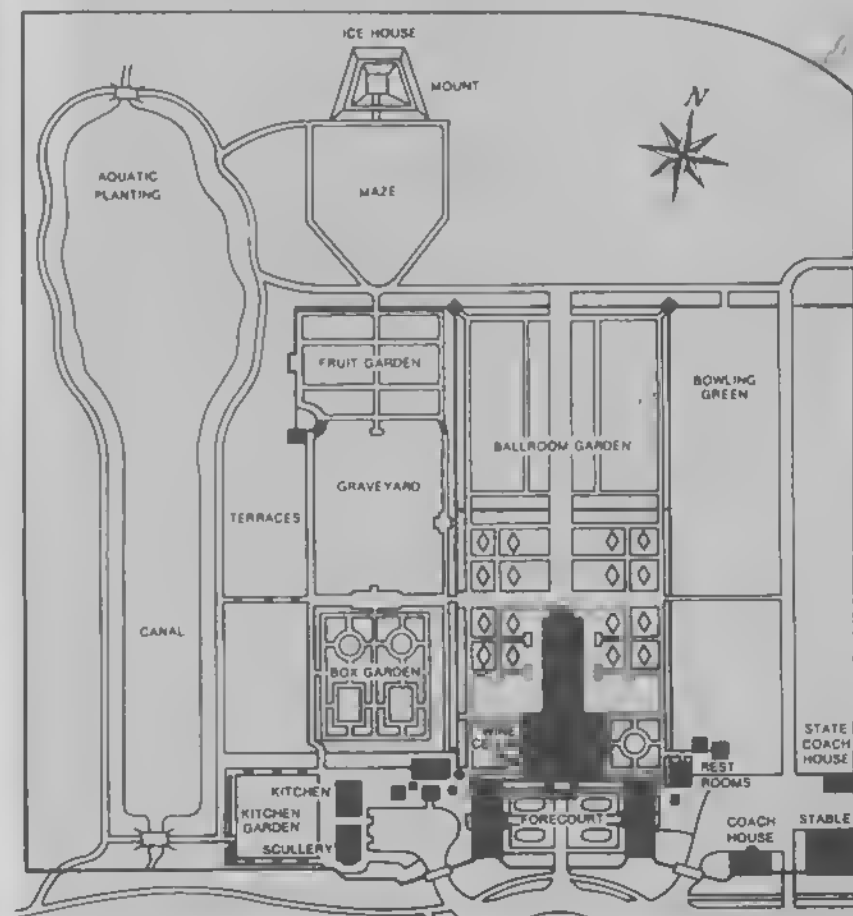
American Elm	Garden Pansy (W, Sp)
American Beech (Specimens and Pleached Arbors)	Common Hyacinth (Sp)
American Holly (F, W)	Spanish Squill (Sp)
Yaupon Holly (F, W)	Poet's Narcissus (Sp)
Dogwood (Sp, F)	Siberian Squill (Sp)
Tree Boxwood	Simplex Jonquil (Sp)
Dwarf Boxwood	Campernelle Jonquil (Sp)
Goldenrain Tree (Sp)	Grape Hyacinth (Sp)
Sweetshrub (Sp)	Tulips (Sp)—Eichler, Advance, Blue Parrot, etc.
Winterberry (Sp, W)	Lantana (Su)
American Cranberry-Bush (Sp, F)	Pot Marigold (Su)
American Bittersweet (Sp, F)	Calendula (Su)
Southeast Decumaria (Sp)	Daisy (Su)
Adam's Needle Yucca (Su)	Madonna Lily (Sp)
Alexandrian Laurel	Carolina Thermopsis (Sp)
Periwinkle (Sp)	Oriental Poppy (Sp)
Germander	Garden Phlox (Su)
Tree Peony	Daylily (Sp)
Common Crape Myrtle (Su)	Yarrow (Sp)
	German and Siberian Iris (Sp)

Boxwood Garden and Graveyard

Live Oak (Aerial Hedge)	Old Roses (Su)
Crape myrtle (Su)	Flame Azaleas (Sp)
Yaupon Holly (F, W)	Pinxterbloom Azalea (Sp)
American Holly (F, W)	Solitary Brodiaea (Sp)
Dogwood (Sp, F)	Poppy Anemone (Sp)
Dwarf Boxwood	Spanish Squill (Sp)
Periwinkle	Simplex Jonquil (Sp)
English Ivy	Red Salvia (Su)
English Daisy (Sp)	Blue Ageratum (Su)
Johnny-Jump-Ups (Sp)	

Kitchen Garden

Persimmon (F)	Peach (Sp, Su)
Dwarf Apple (Sp, Su)	Herbs in Variety
Nectarine (Espalier) (Sp, Su)	Vegetables in Variety (Su)



Fruit Garden

English Walnut	Fig (Su)
Apple (Cordon) (Sp, Su)	Pomegranate (Espalier)
Pear (Cordon) (Sp, Su)	(Su)
Peach (Espalier) (Sp, Su)	Scuppernong Grape (Su)
Plum (Espalier) (Sp, Su)	

Canal and Wilderness

Southern Magnolia (Su)	Redbud (Sp)
Loblolly Pine	Paper Mulberry
White Pine	Red Buckeye (Sp, Su)
Canadian Hemlock	Sweet Bay Magnolia (Sp)
Black Tupelo (F)	Franklinia (Su)
River Birch (Sp)	Sasanqua Camellia (F)
Live Oak	Bayberry (F)
American Holly (F, W)	Poet's Narcissus (Sp)
Bald Cypress	Crocus (Sp)
Elderberry (Sp)	Poppy Anemone (Sp)
Button Bush (Su)	Collected Rhododendrons
Mountain Laurel (Sp)	(Sp)
Deciduous Oaks (F)	Guernsey Lily (F)
Dogwood (Sp, F)	